

Hotel Heiselt specialized in trout dinners. Hyrum caught the fish fresh from his ponds just before the women cooked and served them. And Lena baked mouth-watering pies.

Several prolific springs that flowed from the south slope of Mount Timpanogos provided fresh, ice-cold water for drinking, cooling an underground cellar where food was stored, irrigating crops and feeding the trout ponds. Also, Hyrum built an early electric generator, enabling the business to be almost entirely self-sustaining.

Across the river, Hyrum established a combination store, cafe and saloon to cater to travelers using the Provo Canyon Road. Lena's pies became a favorite there too. Through the years, she baked thousands of pies that Hyrum sold by the slice or the whole pie to travelers stopping for coffee, a last drink, a forgotten item or just a visit.

Over the years, the Heiselts were quite successful with their resort hotel and wayside tavern.

When time for retirement came in 1921, the Heiselts sold the house and 40 acres to Provo City, which wanted the rights to the watershed. The house and all buildings on the property were razed soon after. In 1934, Provo officials decided the city had reached its growth limit. Foreseeing no need to keep the water, they sold the property and water rights to Orem City, which is now using the much-needed water and proposes to build a park on the old Heiselt property.

The Heiselts purchased a house in downtown Provo, and Hyrum went farther up the canyon to build a cabin on other property he owned. There he operated a service station that became known as "Wicks" after Hyrum sold it in the early 1930s to Willis Earl (Wick) Bartlett. Books such as Kate Carter's *Treasures of Pioneer History* and Merle S. Foote's *History*

of Pleasant View Ward tell part of the stories of the canyon families.

The origin of such a large building as the Carter/Heiselt house in the canyon at such an early period has not been completely resolved. Enos Carter and his medium-sized family were known to have occupied the rock house 15 years before he sold it to the Heiselts, and some think he may have built it.

The architectural style of the house and even the Carter ownership may date back much earlier than 1888. Enos Carter could have built it. The question remains, why would he build such a large house?

A family remembrance places one of Enos Carter's father's plural wives at this same location quite early. In the late 1930s when Enos's cousin "Mink" Carter was advanced in age, he related an interesting story of a time in his life when he was a much younger man:

Uncle Dominicus had several wives. One, Aunt Libby with a small family of children, lived on the north side of Provo River, about a mile or so up the canyon, in an old rock house. It was springtime, high water was raging in the river. Every bridge and crossing had been washed away. Aunt Libby and her children had been without bread for weeks, with very little of anything else to eat. There was no way of getting to her, and no way of communication except by yelling across the stream.

"Mink" told his uncle he knew a way to get food to his Aunt Libby and the children. Everyone doubted "Mink." To prove it, he took a young span of yoked oxen, lashed a sack of flour to the top of the yoke, and swam them across the flooded Provo River without getting the flour wet. He knew he could do it for he had been swimming the oxen around in the river while training them.

Libby Carter died before Enos secured the property. This story confirms that Libby's early rock house was built on this property. The large house may have been built by Dominicus Carter for several of his plural wives and their families. But the story is complicated by the fact that there was another similar, but much smaller, rock house built west of the Heiselt house. "Pony" Steele and his wife, "Mrs. Butterfly," and their daughter, "Queenie," lived in that house. However, that is another story.

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hottest hits. A medical study found the steeply sloped theater stages that help audiences see a musical's complex choreography triple the dancers' risk for sprains, strains and other injuries.

The steepest stages are "like standing on a ski slope," said Dr. Randolph Evans of the University of Texas, whose study appears in Tuesday's issue of the American Journal of Public Health.

Evans studied 313 Broadway performers in 23 shows, from "Les Miserables" to "Phantom of the Opera," and found nearly 56 percent had suffered a performance-related injury.

That's not surprising since they race around obstacle-strewn stages in the dark in high heels or 75-pound costumes, Evans noted. But when he checked for ways to prevent those injuries, he discovered a top risk was sloped stages.

But the researcher concluded these "raked stages" pose no increased risk to actors in dramas.

The Actors' Equity Association plans to use Evans' data to make increasing raked-stage safety part of its union contract negotiations this spring, said representative Ken Greenwood.

The industry standard is that stages be sloped no more than 1 inch per foot of stage space.

The hit "Miss Saigon" has that slope — and had the highest percentage of injuries in Evans' study. Some 88 percent of the 17 "Miss Saigon" performers studied suffered injuries. "Cats" was the only other play to reach the maximum stage slope, and 72.7 percent of its 22 performers studied were injured.

But Evans cautioned that those numbers are too small to draw safety conclusions about individual plays. He is continuing his study in London now, and hopes to include all the performers in about 20 plays there.

Still, "we suggest set designers and producers stay away from highly raked stages," Evans concluded.

Ironically, Evans decided to venture out of his regular field of neurology after visiting the "Miss Saigon" set and hearing performers complain about injuries.

He decided to study all Broadway injuries, including every performer who attended special cast meetings in February 1992. The topic of injuries was not announced before the meetings, to minimize study bias.

Dancers suffered 8.4 injuries per 1,000 hours of performing on stage, mostly sprains or strains of the knees, ankles or feet. There were 2.8 injuries per 1,000 hours for actors, mostly to the legs and lower back.

Fractures accounted for less than 10 percent of the injuries, and only 13 performers needed surgery.

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